

MUSIC

Would Extend Scope of the Grand Opera

"Our desire is simply to extend the scope of grand opera knowledge and to thereby attain its cultural effects and consequent benefits," said Charles P. Carlson, organizer and director of the Salt Lake grand opera chorus, in reply to a query relative to the work being done.

Mr. Carlson pointed out that the opportunity of hearing the great grand operas in Salt Lake City and other western cities of similar size was comparatively limited, and that hence knowledge of these musical masterpieces among those whose duties prevented extensive traveling must in time become more limited.

Hence Mr. Carlson conceived the idea of organizing a chorus of amateur singers, accepting none who do not possess talent and ability to read at sight, for the purpose of studying the grand operas.

"The preliminary work of trying out the fifty voices is practically done," said he, "and tomorrow we will hold our full rehearsal, beginning with a Thauhauser chorus. There is no question in my mind that we will succeed; that the work will greatly benefit the students, and I am sure that when we give our first public concert, which I hope will be some time in May, the public will be pleased with the results."

"Of course we will not attempt to present the entire opera, but if we can make the people familiar with the great and beautiful choruses, there will follow a broader and better appreciation of the whole work. There is much to be done, but the field is here and there is evidence of an increasing general interest in our plans and aspirations."

American Music Pleases

One of the most successful musical programmes given here was the musical festival during the week at the American theater given by the American concert orchestra, under the leadership of Musical Director J. J. McClellan, assisted by the well-known tenor, John T. Hand. Capacity audiences heard the programme, which was given twice each evening during the first half of the week, and on each occasion encores were the rule. Professor C. F. Stayer's "Salt Lake City Civic Song" was warmly received and redemanded. Mr. Hand's rendition of it being thoroughly satisfying. The orchestra rendered the accompaniment to the Civic song, and to the great aria from Leoncavallo's "Pagliacci," in artistic style, also rendering the beautiful "Angel Music" from Humperdinck's fairy opera, "Hansel and Gretel" as an overture. Mr. Hand's singing of the Italian aria was stirring and gave him a fine opportunity to display his talents. It is the intention of the management of the American theater to offer special attractions from time to time. The orchestral programme of the week contained several novelties, many of which have not been played in this city. Arensky's "Novellette," Rubinstein's "Serenade," "Cortege de Serdar," by Ivanov, were the novelties offered by the large orchestra and organ and several other strong and beautiful classical and popular numbers were performed in the usual good style of the American's orchestra. Professor McClellan conducted throughout the week, being assisted by Mr. N. Harmon, Jr., on Thursday evening. The tabernacle choir will attend in a body the performance on Monday evening, March 9, as the guests of Manager H. Sims. The choir will render a selection of two, or three, songs, under the direction of Professor Evan Stephens, as a return compliment to Manager Sims.

First Ward Song Service

This evening at 8:30 o'clock, in the beautiful First ward chapel, which was opened last Sunday, a special song service will be given under the direction of Hugh W. Douglas, with Spencer Dawson, Jr., accompanist. The excellent programme follows:

Antiphon—Thomas S. Ashworth, conductor.
Edward P. Midgley, organist.
Opening prayer—Mr. Arthur Sullivan.
Quartet—"Turn Thy Face From My Sin"—Miss Mildred Knight.
Miss Edna Thomas.
Percy Morton.
Leslie Saville.

"The Publican"—Van de Water.
Everard McMurrin.
"I Know That My Redeemer Liveth"—Miss Edna Thomas.
Handel.
Violin solo—Miss Rose Pinnock.
"A Farewell"—Liddle.
Stephen McMurrin.
Gounod.
Miss Irene Saville.
Duet—"Still the Night"—Goetze.
Mrs. Priscilla Evans.
Leslie Saville.

"My Redeemer and My Lord" from "The Golden Legend"—Dudley Buck.
Miss Mildred Knight.
Violin solo—Miss Rose Pinnock.
"Teach Me to Fear"—Jewett.
Mrs. Priscilla Evans.
"Save Regrets"—Dudley Buck.
Miss Evangeline Thomas.
Duet—"Come Unto Me and Rest"—Stephen McMurrin.
Everard McMurrin.
Campana.
"Hope Shall Lead Me On"—Balle.
Leslie Saville.

Trio—"O, Dry Those Tears"—Del Riego.
Miss Edna Thomas.
Miss Mildred Knight.
Miss Evangeline Thomas.

Music at First Methodist

For the morning and evening services at the First Methodist church today the following musical programme will be given:

MORNING.
Organ prelude—(a) "Invocation"—Wolsteinholme.
(b) "Adoration"—Dubois.
Anthem—"Jesus, Savior, Pilot Me"—Schnecker.
Miss Mae O'Neill and Choir.
Offertory—"Songs Without Words"—Holloway.
Contralto solo—"The Good Shepherd"—Van de Water.
Postlude—"Grave Chorus"—Truette.

EVENING.
Organ prelude—(a) "Meditation"—Faulkes.
(b) "Evening"—Gaul.
Anthem—"Oh, Come Let Us Sing"—Gilbert.
Miss Edna Thomas and Choir.
Offertory—"Hymne Celeste"—Primi.
Soprano solo—"Oh, Redeeming Sacrifice"—Miss Mae O'Neill.
Postlude—"March in D"—Faulkes.

Choir director, Mrs. William A. Wetzel; organist, Mrs. J. Louis Strouther.

Recital at Brigham City

Special to The Tribune. BRIGHAM CITY, Feb. 28.—A delightful piano recital was given in the Hotel Boulder last evening by Messrs. George R. and Mrs. E. G. D. Roberts and about thirty friends were invited.

MRS. R. M. AUSTIN, the original Peggy Brady in the "Isle of Spice," a charming musical comedy. Mrs. Austin will again sing the role, March 17, at the Salt Lake theater, under the direction of Miss Nora Gleason, the occasion being the St. Patrick's day entertainment for Kearns-St. Ann's Orphanage.



In Varied Keys.

Ignace Jan Paderewski, the Polish pianist, whose tour of the west was made unpleasant by threats against him and appeals to Jews to boycott his concerts, has made an affidavit denying that he contributed to the support of an anti-Semitic newspaper.

The Wage Earners' Theater league of New York will open a monster music festival in Madison Square Garden March 3-8. In this it will be assisted by the Russian symphony orchestra, several choruses and some world-famous stars. Two-thirds of the house, 35,000 tickets, are being sold at 25 cents each.

It is recorded of Morgan Kingdon, the now famous English tenor who is just closing his first year of grand opera, that he has mastered ten important tenor roles in one year, never having before appeared on an operatic stage.

Aristo demo Giorgini, lyric tenor of the Philadelphia-Chicago Opera company, himself Italian, takes exception to the statement that Americans are unmusical, saying: "In other countries the idea of good singing often is plenty of noise. Here, however, more than this is required, as one must sing with art—not only must the singing be good, but the singer must really interpret his part in order to satisfy his audience."

Relative to the controversy now raging in musical circles as to the comparative merits of study at home and abroad, Pasquale Amato, the celebrated baritone, suggests the appointment of a qualified commission to pass upon the attainments and talent of applicants for a European course in music. He declares that wealthy persons often extend financial aid to utterly unqualified students that they may go abroad for their work, and declares that in this way much harm is done to the disappointed student.

Cancels Ysaie Contract

Because Eugen Ysaie, the famous Belgian violinist, insisted upon playing a Vivaldi concert in a Beethoven festival, the Symphony Society of New York has taken the ground that he has broken his contract and has engaged Kathleen Parlow to take his place. Mr. Ysaie was to have appeared in Brooklyn and New York on Thursday and Friday evenings last week.

Mr. Ysaie's contract called for two appearances on each programme, and for the second he determined to play the Vivaldi work, giving the Beethoven Concerto at his first appearance on the programme. He is said to have taken the attitude that he played what he wanted to and not what other people thought he should play. The directors of the orchestra replied to what they called this "inexplicable caprice" by announcing that they would hold Mr. Ysaie "responsible for any financial loss which may ensue from his being obliged to substitute another artist for these concerts."

There is something, then, that Europe can offer the American girl who wishes to make the most of herself in music? Yes; Europe, and especially Germany, can offer her what? I almost hesitate to write the misunderstood term—*atmosphere*. If there is one special thing to absorb in Germany, it's the musical and poetic atmosphere. The very air is full of it. We know our Grimm fairy

tales. Do we not feel the breath of the magic as we enter a German possession for the first time? We see the quaint, old-fashioned furniture, the great porcelain stove, and look into the kindly faces of the German family, and become conscious of the spirit of Gemuthlichkeit which broods over the home. And when we walk the streets and see the picturesque corners to be found in all German cities, even in modern Berlin, we find enough romance everywhere to rejoice the poetic soul. What an awakening it creates in the girl from the country town in America!

The child conductor has not yet become a very prevalent pest, but danger is to be expected in the recent Russian appearance of Willy Fiercer, an Italian-American child of seven and a half years. On this occasion, according to cable dispatches, the czar presented the infant with a gold watch set with pearls and diamonds, and the zarina gave him a

Should the American Student Go Abroad?

A revival of the long-existing controversy as to the relative advantages of music study at home and abroad by those whose ambitions for a professional career dominate all other considerations, has lately filled many pages in the musical magazines of the highest standing.

Expression has been given to many opinions, largely conflicting opinions. We have been told that it is dangerous for the young woman who dreams of a successful musical career to go abroad unless plentifully supplied with money and possessing much strength of character; also that the musical atmosphere of Europe is largely a myth; also that many eminent European teachers show favoritism, likewise unfairness, encouraging those of mediocre ability who have money to pay exorbitant prices for lessons, and neglecting others of great talent whose circumstances make student life a struggle.

An unusually dispassionate and comprehensive review and analysis of the question, by Harriette Brower, an authority of note in matters musical, appears in a recent issue of Musical America. It is given in part as of interest to every student of musical progress.

Let us look the question fairly in the eye and see what it is the American student hopes to find on the other side. We might briefly enumerate the items as follows:

1. Better piano instruction. 2. New languages. 3. New people. 4. Opportunity to hear more music. 5. Personal freedom. 6. Musical atmosphere.

In answer to all but perhaps the last of these I feel the American student can find superior advantages, up to a certain point, in America.

First and foremost is the matter of instruction. Can better teachers of piano be found in Europe than in America? Emphatically no! We have just as able instructors here, and they will take more interest and pains. They are willing to work patiently with the pupil, going down to the very foundation, and working up gradually—correcting faults, encouraging and urging on the student to better and better things.

There are some careful foundational teachers in Europe, it is true. But does the young American student go to the expense of crossing the ocean to study with these? No, indeed! She starts out with the idea of having lessons with the greatest masters only, men of the highest fame and accomplishment. Does the foolish American think these artists are going to welcome her—in her half crude state of development—take a special interest in her, give her a two-hour lesson instead of one, reduce the price, because she may have some talent, or do any of the other things of which she has dreamed?

She will soon learn the truth. The great artist may take her, if she can pay his fee; run over a few pieces with her, or he will pass her on to one of his assistants, who may or may not teach his system as he would teach it. The American finds out for the first time that the artist's fee is exorbitant beyond all reason—\$20 or \$25 an hour—and the result is, she may not be able to take more than one lesson a month. What real good will sixty minutes a month do her, when she has almost everything to learn about piano playing? Perhaps she needed this experience to make her realize the truth. The trouble is, she has no technique! Let us inform her there are many good teachers in America who can both tell her the truth and who can also cure the trouble by giving her a reliable technique.

Take our school point—new language. This idea of novelty may appeal to some, in the abstract; but if the student knows no German whatever, she is greatly handicapped. It's not a matter of "getting along" in the pension, or "picking up" enough to do shopping and finding one's way about the city; it's a matter of taking piano instruction in an unknown tongue. Piano instruction is difficult enough even in one's language.

Is there anything, then, that Europe can offer the American girl who wishes to make the most of herself in music? Yes; Europe, and especially Germany, can offer her what? I almost hesitate to write the misunderstood term—*atmosphere*. If there is one special thing to absorb in Germany, it's the musical and poetic atmosphere. The very air is full of it. We know our Grimm fairy

Class of R. Owen Sweeten's Cornet School, 62 Almond Street



The Sunday rehearsals of the cornet class of seventeen, under the direction of R. Owen Sweeten, are proving a source of satisfaction to the students and of gratification to their instructor.

Once a week he meets with his class at Odeon hall for drill under band formation, and also to afford all the students opportunity to study the work of the solo cornets. Mr. Sweeten is a pupil

of A. F. Weldon of Chicago, a cornet teacher of national fame, and his return to Salt Lake has been advanced in his chosen line of instruction.

Urges Preservation of Indian Music

"Let the Indian children know music of their people, let them sing their songs. For singing to them more than we can possibly imagine it is their very life!"

These words come from a man who has had ample opportunity to observe the conditions which obtain among red men of today. He is George O'Hara, a young American musician who was sent out to Arizona, into the country of the Navajo tribe, last year by Secretary of the Interior Frank K. Lane. His mission was to teach Indian children their own songs, to cultivate in them again the desire for the music of their forefathers of whom they have been deprived for many years by certain apparently well-meaning Americans.

Mr. O'Hara returned east in December and since then has been reflecting on what he saw and heard among Indians with whom he lived. He included the taking down of Indian songs by means of the phonograph. He had gotten some of the old Indian songs for him. But a larger part of time was given to a careful study of red man's nature, his character as a type of mind. This Mr. O'Hara has of such great interest that he has come more than a commissioned employee of the government in his feelings toward the work.

"The condition," he declared, "which exists among the Navajos, whom I lived in an entirely unfactory one. These Indians are living their mud huts, removed from all modern life and with them they have no teachers. You cannot charge with being unmusical. Of that I am sure. They have a very good music when they hear it. I found the prologue to 'Pagliacci,' which they enjoyed, and found a trader who had a phonograph and who was constantly being asked them to play Caruso's record of 'Donna e Mobile.' This was entirely new to them. It was entirely new to them."

"Their music is a wonderful thing handed down to them from past generations. Not a song is there among those of Navajos—and they have more than 15,000—that is not a religious one, music and their religion are inseparable. The government, realizing this, has taken measures to have the children remain in ignorance of music, believing that by so doing will become civilized more rapidly. Have retarded the growth of the little child in terms of civilization. Think of it! These tots have not been allowed to sing. I have been told by Indian boys that they would rather than do anything else."

Much has been said of the inability to appreciate our music. It has been said to be the result of a lack of knowledge of melody and harmony. O'Hara has found that this is not the case. The reason Americans have stated this is their not recognizing the fact that the Indian has had a man's music presented to him, and he has not been able to appreciate it.

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Well Known Tenor Leaves Conservatory

ALFRED BEST.



Alfred Best, one of the best known tenors of Salt Lake City, and for years an officer and teacher of singing in the Utah Conservatory of Music, has resigned from that institution and will devote his entire time to his private work, opening this week his studio at 715 McIntyre building. Mr. Best is recognized as a musician of talent, and his excellent singing of the tenor role in the production of the oratorio, "The Messiah," given last year under the direction of Squibb Coop, will be well remembered.

Mollerup Concert Today

Mollerup's military band of thirty pieces will give its initial concert of this season at the Garrick theater this afternoon, opening at 3 o'clock. The city commissioners will attend in a body.

Mr. Mollerup has arranged an attractive and meritorious programme, and his musicians have worked faithfully and with zeal, both in individual study and general rehearsals. The director said last night that he looked forward with confidence to a rendition that would be highly creditable to his men. One of the features of the programme will be the solo work of Mrs. Stella Angell-Fletcher, one of Salt Lake's accomplished vocalists. She will sing two solos with band accompaniment, her second number, "The Rosary" (Novel), being especially suited to her voice and temperament.

Special Music at the Rex

Special numbers by the Rex theater all-soloist orchestra for the week beginning today will include: Operatic selections from "Ermioni" (Verdi); "Carmen" (Bizet); "Il Trovatore" (Verdi); suites, "Scenes Poetiques" (Godard) and "A Day in Venice" (Nevin); "Three Dances" from "The Bartered Bride" (Smetana); and "Fantasia on the opera 'Inquisitive Women'" (Wolf-Ferrari). Selected cello solos will be played by Otto King during the week.

Will Study "Columbus"

"Columbus," by Julius Becker, a melodramatic poem with male and mixed choruses and orchestra or piano, is to be studied at the Salt Lake Musical college under Madame Sophie Brodbeck, director. The first part of the instructions will be devoted to voice culture and the proper use of the vowels in connection with the consonants. Correct singing is highly cultured speaking, as is imparted to those who sing in the large churches in Russia and Italy.

Music Notes

The Eastern Choral society will hold regular rehearsal tomorrow evening at 7:30 in Conservatory hall, Templeton building. All members are requested to be present.

At the Immanuel Baptist church this morning, the choir will sing "The God of Abraham Praise" by Shelley. In the evening a quartet will sing "Tenet of the Cross of Jesus" (Beverly).

At this morning's services at St. Paul's Episcopal church the choir will sing "The King of Love My Shepherd Is" (Shelley).

Hugh W. Douglas is now established in his new studio on the top floor of the Templeton building.

A pleasing feature of the banquet given last evening at Hotel Utah by the National Underwriters' association was the playing of the Genevieve selection, quartets. The young women played with grace and were warmly received.

Some of the pupils of Gustav Schuster will give a recital of songs at 8:30 in the Fourteenth ward chapel, First and First West streets, Tuesday.

The combined choirs of St. Mary's cathedral will sing "Pie Jesu," by Abt. for the 9 o'clock mass at the cathedral today.

For Passion Sunday, at the cathedral, a group of male voices will sing the excellent tenor support, and at previous services the work demands the cathedral choir has a splendid tenor.

Knapp, Oswald Veltz, the second tenor, A. J. De Quence.

A petition has been presented to the president and board of regents of the state university asking that the institution confer upon Professor J. J. McClellan the degree of doctor of music.

The Scandinavian Missionary society will present an excellent musical program in the Fourteenth ward hall next Thursday evening.

The Jewish temple choir will furnish the music for this evening's services at the First Presbyterian church.

Music Section Programs

The music section of the Ladies' auxiliary will give the following programme at the coming Tuesday afternoon meeting at the clubhouses:

Duet, "Radiance".....Gottlieb.
Mrs. A. H. Freabody and Mrs. J. V. Quence.

Talk, "Teaching the Violin".....G. E. Quence.
Violin solo.....Dittersdorf.
"Romance".....Clarence Burton.

Vocal....."Lullaby".....F. Deane Rich.
"Cradle Song".....R. Deane Rich.
Mrs. D. W. McAllister.

Violin solo....."Salut d'Amour" (B. Monro).
"La Petite Robe".....Carrie Jacobs.

Vocal....."Lullaby".....Carrie Jacobs.
"O Haunting Memory".....Carrie Jacobs.

Talk....."Chamber Music".....Herbert Smith.
"My Heart's Desire".....Frederic Knight.

"Love's Springtime".....Hattie.
"Foot Song".....Hattie.
"An Open Secret".....Hattie.
Mrs. Jack Taylor.

Y. M. C. A. Band Is Making Excellent Progress



Y.M.C.A. BAND

Salt Lake's Y. M. C. A. military band of thirty-five pieces, although organized but eight months ago, is making such marked progress that Director H. A. Montgomery is confident that the first public concert to be given early in April will be a credit to the musicians and a source of gratification to the auditors. The band is now at work on several of the standard overtures, and it is promised that the programme will contain classic as well as the lighter popular numbers. Throughout the winter rehearsals have been largely

and punctually attended, the average number of those present being thirty. Director Montgomery has on the numerous applications for membership in case of vacancies, but the degree of progress attained requires the acceptance of those only who have some knowledge of their work, hence the

applications receive careful consideration. The good work done by the band members in the brief period they have worked together has received the hearty commendation of those who have watched the organization since its inception.